



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

a most detailed study of the political and social life of the Napoleonic period in preparation for the opera *Madame San-Gené*. They thus began to see how much study of the play itself with all its historical and social background is undertaken by an artist months before the first rehearsal. They saw also how much important controversy is aroused by a seemingly slight innovation in costume, and how essential it is that an artist have definite literary and historical knowledge on which to base his innovation. All these new points of view the students gathered by reading current issues of musical magazines such as *Musical America* and *The Musical Courier*.

Passing to the concert stage, they found, especially by examining reviews, how strictly concert singers were held to account for enunciation in foreign languages and for interpretation of spiritual moods. Looking up the lives of some of these singers, they found what prolonged academic education many of them, notably the Americans, had received.

In their consideration of the legitimate stage, they discovered that here, particularly, the intelligence which comes from broad human education counts, and that the deeper one's insight into literature, into countries and nations in their present and past civilization, the larger, truer, and more individual one's dramatic interpretation will be. Taking *Macbeth*, which they were then studying, the students considered some of the innumerable puzzles in the interpretation of lines and of characters. They looked up also what commentators had recorded on variations in interpretation among great actors and actresses.

Thus, after very limited study and discussion, the class in general and my two students in particular saw with surprise and enthusiasm that the intelligent actor's life is a life of study; that his study is based on just such training in language, literature, and history as a progressive school provides; and that to interpret human nature on the stage most fully one needs all the training he can secure in such cultural and human subjects as literature, French, German, history, and the social sciences.

WILLIAM F. LINEHAN

SOUTH BOSTON HIGH SCHOOL  
BOSTON, MASS.

---

#### A DIFFERENT HALLOWE'EN PLAY

The great witches scene in *Macbeth* has been used year after year to give the Hallowe'en celebration a literary flavor, and our students have a lurking suspicion that Shakespeare was the only good dramatist. To show that other European literatures contain plays as adaptable and

interesting to young students as the English, we presented for our Hallowe'en play the troll scene from *Peer Gynt* (Act II, scene 6). Ibsen was thus brought before their attention, and an effective novelty was added to the round of conventional Hallowe'en dramatic and other entertainments.

Grieg's number "In the Hall of the Mountain King," from the first *Peer Gynt* suite, supplied the music, and the scene itself gave ample opportunity for mischievous jollity in the chasing of Peer by the trolls. Several speeches concerning the seduction of the troll-king's daughter were cut. The staging was changed somewhat to adapt it to school presentation; the predominant color was, of course, green, but gilt trimmings were added to distinguish the king and the courtiers, the witches were in gray, and the troll maidens were in rose. The king had a brown seat, and the background was supplied by brown screens. Although the dance and music of the troll maidens were burlesques of those arts, yet a green Irish harp was used to add some pleasing element to the scene, and the whole effect was attractive.

Because of the unfamiliarity of the audience with the drama itself, the following explanation was made by a troll counselor before the music and the play were presented:

Ladies, gentlemen, fellow-students, and trolls: Instead of showing you witches of the well-known home-made English or American variety this Hallowe'en night, we Freshmen college students will exhibit a nineteenth-century species of supernatural beings—Norwegian trolls from the second act of *Peer Gynt*. This play by Henrik Ibsen is a long dramatic poem having as its chief figure one of the half-mythical and fantastic personages from the peasant life of Norway. It is really a great mixture of fun, picturesqueness, reckless fancy, symbolism, and satire. The Norwegians are here caricatured as a people who in smug contentment are "to themselves enough," and therefore they praise everything that is their own, however insignificant it may be; they shrink from all decisive action; and they have for their national vice a tendency to fantastication and braggadocio. You will notice the bragging of the Dovré king when Peer does not like the drink the trolls give him:

"Ask not if its taste be sour or sweet;  
The main matter is, and you mustn't forget it,  
It's all of it home-brewed."

But this satire upon egoism, narrowness, and self-sufficiency need not be restricted to the Norwegians; we Americans can well consider whether instead of "being ourselves," we are not merely "to ourselves enough."

Peer himself is a selfish, vain, lazy, sly young peasant rogue. He has for his ideal the utterly selfish gratification of his own individuality—regardless

of all the rest of the world. He really has no character at all; he is simply a bundle of appetites, desires, fancies, and shadows of ideas. The adventure of Peer's that we present tonight is his brief sojourn in the land of the trolls, those queer, spiteful, perverse little green people who live under the Rondé hill. They are a sort of Norwegian elves or mischievous dwarfs, ruled over by the old Dovré king. Peer seduced this king's daughter and followed her to the hall of the mountain king, where he found himself surrounded by the two old troll counselors, the three troll maidens, the three troll witches, and a group of lively little troll imps. The self-satisfied, shrewd old king and his strange company try to transform Peer into a troll, and they come near succeeding, for only the sound of Christian church bells saves him from the imps who chase him around the hall.

Edward Grieg, the great, well-loved Norwegian composer, was a friend of Ibsen, for whose play of *Peer Gynt* he wrote incidental music. This, Grieg later arranged in two suites, often played by orchestras as well as pianists. The last number of the first Peer Gynt suite—"In the hall of the King of the Dovré Mountains"—is a perfect interpretation in music of this scene. The pompous, jerky, prancing little melody that is repeated insistently in different keys and in rather monotonous counterpoint until it accelerates to a great whirling sweep of elfish frenzy pictures most artistically the mood of this scene where the trolls chase Peer Gynt.

GERALDINE P. DILLA

ALABAMA TECHNICAL INSTITUTE AND COLLEGE FOR WOMEN  
MONTEVALLO, ALA.

#### ILLUSTRATING THE CLASSICS

One helpful laboratory device in high-school literature classes is that of illustrating. This idea had long been with me in vague form; but it had not developed beyond an embryonic stage until I got into a high school in which the annual spring exhibit was an established event. Even then it served only as a disturber of my mental peace until three weeks before the exhibit, when a notice from the office of the regulations and the amount of space to which we were "limited," with apologies for limitations, made me realize that something must be done at once. Evidently we were supposed to have much more than could go into the space allotted us, and were supposed to make judicious selections! Also, it was at the end of the year, when we needed every recitation period to finish the work and to review.

To meet the difficulty in my American Literature classes, I made every pupil responsible for an exhibit of one author, period, or type of literature. Thus, in addition to the well-known literary figures of America, we had the Revolutionary, Colonial, and Gothic literature illustrated. The pupils were free to use their imaginations and their